Performances of the Oakland University Center for the Arts production of "Fifth of July" con-tinue through Sunday on the Oak-land University campus in Ro-chester Hills. For ticket informa-tion, call the box office at 370-313

Lanford Wilson's moving drama, "Fifth of July," mixes outrageous bumor with the deepest of life's ironies. More than the sum of its eight "certiliable" characters, the play is a masterpiece of plot and metaphor—bilarious, racy, absurd and passionately buman.

hilarious, racy, absurd and passionately human.
 Although the pace lags at moments in the Oakland University Center for the Arts production, director Blair Vaughn Anderson records with sensitivity how after-abocks of the turnultuous "60s continued to the control of the cloth."

shocks of the tumultuous foos continuous not banke up the lives of the eight people who congregate at Ken Talleys farm in Missouri.

Ken is a Victnam vet who lest both legs in the war. He lives with his dotty Aunt Sally and his homosexual lover, Jed the horticulturist. Ken's sisfer, June, a diagruntled former



SDS activist, and her illegitimate 14-year-old daughter, Shirley, are visit-ing when old college pals, John and Gwen, come for the Fourth of July

Gwen, come for the Fourth of July weekend.
Former flower children protestors, John and Gwen have turned to copper capitalism and Nashville musle mikling. Wes, a spaced-out guitarts from Gwen's band, trails along in their wake and joins the gathering of family and old friends. "Peace" may have been their cry in the '60s, but 15 years later it cludes these unlikely characters.

JOE BAILEY plays Ken as an earnest fellow, perhaps too carnest to hone the barbed edge of irony that should sharpen his lines and propel the pace of dialogue. Amy Kildow as

his sister, June, keeps the same expression of barely repressed fre throughout the play, and ire without consciousness of its irony dulls the wit in Wilson's lines. Thankfully, when the pace begins to lag in the Oakland University production, Kathy Spry as Gwen and Lisa Jesswein as Aunt Sally fire it up again with their delightful characterizations.

As the expansive, filthy mouthed Gwen, Spry comes on like firecrackers on the Fourth to spark every seene she plays.
Whether gussied up in silver and red togo to a "Iuneral," wrapped out as a country singer in boots and petiticals, Gwen's costumes help her steal scenes. Costume designers and Barrelt expertly dresses all the characters in clothes that illuminate characters in clothes that illuminate characters but Gwen is her show. character, but Gwen is her show-

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TWINS PO

HER ALIBI

Even Jesswein's obvious wig that looks like a cap of gray fringe can't

dull the brilliance of her portrayal of Aunt Sally, the brightest star in a constellation of funny characters. Sally totes her dead busband's ashes around in a heart-shaped candy box and on hot days sticks him in the refrigerator as a respite from the heat. Then the dotty dol fady forgets where she put her dear departed hubby.

Jesswein plays Sally with an unerring sense of comic timing and with a Southern accent and wonderful twangy voice that could win a hog-calling contest.

RICH CARVER as Wes, the druggie guidarist, masters the art of syncopate daiking. He's olways half a beat behind quicker wits as his brain, pickied in marijuana, struggles to comprehend. His delayed timing magnilles the humor in his lines. Tracy Wade, as 14-year-old Shirley, Nick Bean as John and Jerry Rattageb as Jed round out the able cast.

Hatigeo is seen considered.

The play's long Broadway run attests to Wilson's genius at melding outrageous absurdity to deep meaning, and the Oakland University production strikes a fine balance between hilarity and seriousness.

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'Plaza Suite'

David Butler and Lisa Bernhardt appear in a scene from the St. Dusntan's Guild of Cranbrook production of Neil Simon's "Pleza Sulte." The comedy will be presented at 8 p.m. Fridays-Saturdays, Feb. 10-11, 17-18 and 24-25, at the playhouse in Bloomfield Hills. Tickets are \$7; \$6 for stu-dents. For more information, call 644-0527.









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